

# ARCADE

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Seattle's Calendar for Architecture and Design

Vol. I, No. 8

Zero gravity: Neutral Body Posture

One Dollar



Over the past years a number of critics have called attention to the lack of originality in Seattle's architecture. Some of this criticism is valid; however, there are a number of talented architects in Seattle who are internationally recognized, but are unknown to a general public who is more familiar with the work of developers than of individual architects. A case in point is a recent *Weekly* cover story on Wendell Lovett (September 1980) who was described as the unknown architect with an international reputation.

Seattle has great architectural potential. The region offers the kind of opportunity in small scale practice that has traditionally nurtured budding talent. Architectural publication is the first step to creating public awareness, but until the appearance of ARCADE, Seattle lacked a vehicle for recognizing talent and offering forth a critical voice to what is being built.

By calling attention to the work of individuals such as Brand Griffin and their potential for contribution to the field, Seattle will cease being perceived as a wasteland and cease looking elsewhere for its inspiration.

Brand Griffin is a native of the Northwest. He was born in Medford, Oregon, in 1947, and graduated from Washington State University with a B. Arch. in 1970. WSU served only as an appetizer for the many possibilities which he saw in fields of architecture and design. Apart from an interest in the early work of Stirling and some of the Italian firms such as Ziggurat and Studio 999, Brand admits to no strong influences at WSU. This taste of design with no firm direction probably accounts for his enrolling the following year in an M.F.A. program at the new California Institute of Arts in Burbank. The Institute was heavily endowed, with relatively few students and excellent faculty and facilities. He intended to remove himself from formal architecture; but he met Peter de Bretteville and Craig Hodgett who encouraged him to consider a multi-disciplinary approach to architecture.

After receiving his M.F.A., he enrolled in the M. Arch. program at Rice University. His goal now was to master the medium so that he could cross breed this knowledge with some of his many interests outside of architecture. His projects at this time demonstrated a strong interest in architecture as a "machine for living", as illustrated in the Dessler House (published A.D., July, 1974).

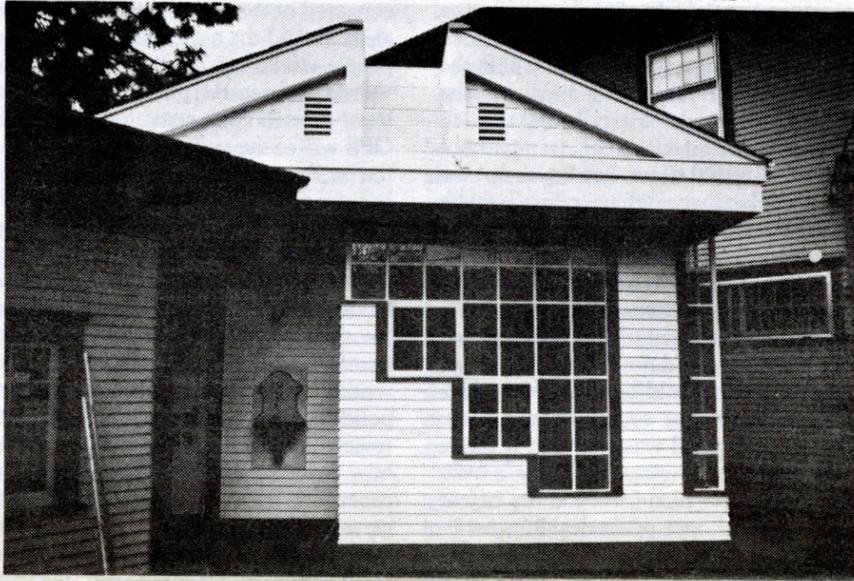
One of his interests was a "dilettante's fascination" with space and spacecraft. For Brand, a major reason for attending Rice was the presence of the Johnson Space Center in Houston. The excitement that the Space Center provided influenced him to apply architecture to the new and yet undesigned environments in outer space. He received the top thesis award for "Cities in the Sky", and upon graduation received the Prix de Rome Fellowship in Architecture.

After his return from Rome in 1974, Brand obtained a teaching position at Tulane. As a teacher of beginning design, he offered "performance projects", such as collapsible and portable rafts and tents. These could be tested in real life situations. In addition, Brand and his students made intense investigations of the anthropomorphic design determinants centered around the particular requirements and dimensions of human beings.

This idea of fitting the environment to the individual was more exciting than

## SERENDIPITY AND INVENTION

THE MULTIFACETED ARCHITECTURE OF BRAND GRIFFIN



Stanley House Addition

designing environments where people had to adapt. His interest in human flotation, for example, led to his design for "an inflatable body boat", published on the cover of *domus* (December, 1975).

Brand's fascination with space continued to grow, and in 1977 he returned to Houston to teach at Rice and work at the Johnson Space Center. He produced "A NASA Design Guide for the Influence of Zero-Gravity and Acceleration on the Human Factors of Spacecraft Design", in which he focused on the effects of zero gravity and weightlessness, and man in a "neutral body state". Through this he came to a realization which has been a major influence in his work. The fundamental concepts for anthropomorphic design which have been the baseline for all architecture throughout history, as expressed by Leonardo da Vinci's Vitruvian Man, Le Corbusier's Le Modulor, Henry Dreyfus's Measured Man, and Muybridge's Man in Motion all depend upon man in a gravity-bound state. In a zero-gravity state the possible body positions in space which provide the measurements

for our architecture are irrelevant. The zero-gravity state might, therefore, represent a truly universal concept with planetary gravity and its resulting architecture as the variable.

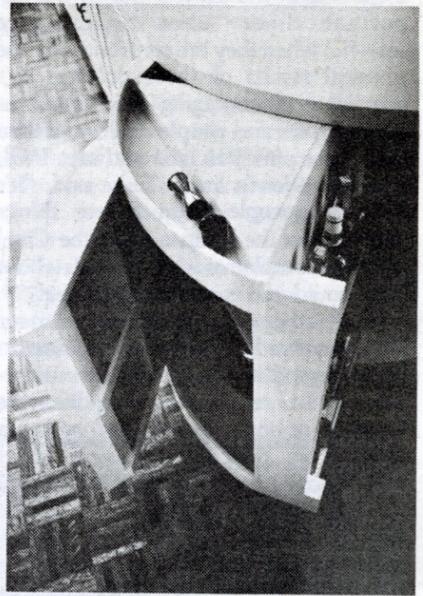
In 1978 Brand decided to return to the Northwest and make his home there. He lived and practiced in Gig Harbor and Tacoma for a couple of years, returning in the summers to Houston to continue work at the Johnson Space Center. During this period he dabbled in a variety of projects from architecture to furniture design. His work was published in *Progressive Architecture*, May, 1981, as part of the First Annual Conceptual Furniture Competition, and in 1979 he was one of 34 "New Americans" whose work in architecture was exhibited at Trajan's Market in Rome.

Brand's own architectural practice centered primarily on work for the Stanley family in Gig Harbor. One of these projects is an addition to the Stanley House, a handsome old frame structure. The addition is designed to meet the very particular needs of the family. The house has

window walls that collect rain water for watering indoor plants, special doors for delivering groceries, windows designed for the particular heights of all members of the family (including the dog), and a bar which is built into a semi-circular counter. The faces of the counter open in large arcs and smaller doors unfold from the larger doors—all intricately furnished with drink-mixing tools. The petal-like series of folds presents a rich visual display as well as being a highly functional element. Architectural motifs such as pediments become "working" elements which contain lights, airducts, water collectors, etc., and yield perhaps a new interpretation of classical forms.

In a schematic design for a waterfront lot in Gig Harbor he employs formal symmetry, but replaces classical artifacts such as pylons with windmills that generate energy: new "working elements" that transcend the traditional.

In discussion a personal philosophy of design, Brand expresses a fascination with "serendipity and invention". The sometimes surprising blind results that happen when a process of thought is explored with no preconception of the conclusion is exciting. The more information the designer can get about a project, Brand feels, the wider the range of solutions. Thus he sees design parameters as freeing rather than constraining. Facts provide the impetus for design decisions which are subjective, yet are confidently



The Bar of the Stanley House

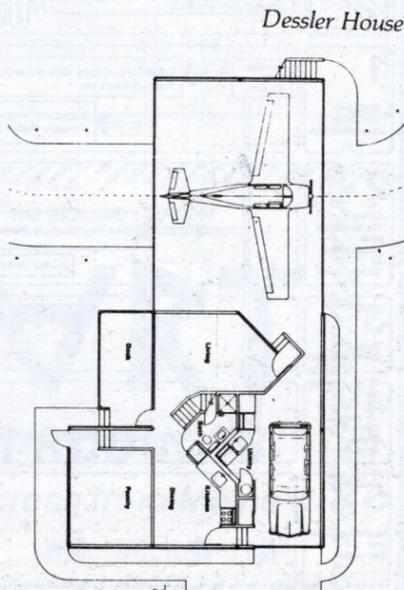
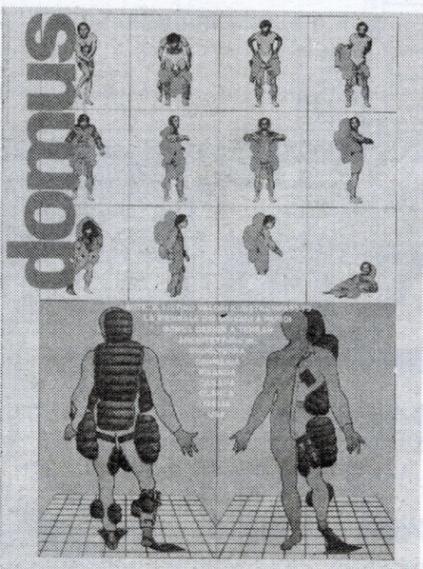
made because they are based on fact. Brand is a person who is liberated by constraints.

Why does a Soviet spaceship look different from an American one when, in fact, they perform the same function? Brand's answer is that when a number of technical alternatives are possible and all are able to perform the task at hand, choices are made on subjective grounds, and that is where the designer can experience his excitement and freedom.

— Galen Minah

Brand Griffin is presently teaching graduate design at the Department of Architecture at UW, and working at Boeing's Large Space Systems Division on a Space Operations Center. His work will be featured in an exhibit called "Drawings/Concepts by Architects," opening November 12 at Erica Williams/Anne Johnson Gallery, 317 East Pine.

Galen Minah is a partner at ARC Architects, and Associate Professor of Architecture at the University of Washington.



# PLANNING SEATTLE: IS THE PROCESS WORKING?

Once upon a time, a woman walked into a photographer's studio. She pulled an 8 x 10 from the folder she was carrying, and showed it to the man at the counter. "This is a photograph of my husband," she told him, "but I've never liked the hat he's wearing. Could you retouch it without the hat?" "Sure, we can do that," replied the man behind the counter. "What color is his hair?" "Oh," the woman said, "you'll find that out when you take his hat off."

What has this old joke to do with the planning of Seattle? To City officials trying to perform this difficult task, it could symbolize the frustrations of steering the public through a rocky course of complex issues, where there is seldom a clear case of right and wrong. To some who are critical of the planning process the city has put in motion, the story could symbolize the shortcomings of logic and information which seem built into the program.

It is an important time for those who are interested in land use issues in Seattle, because so much is happening apparently all at once. The outcome of the string of events now unfolding will determine the shape the city is to take for the next twenty years or so, and that is to say it will affect the lives and pocketbooks of developers, architects, property owners, apartment renters, homeowners, and taxpayers—in short, everyone—for the next twenty years or so.

If you think this means that the multitude have risen to address themselves to the task, you are, of course, wrong. Although many people and organizations have become involved in the process, it is nevertheless true that many more either do not know what is going on or do not care. This, according to Ann Ormsby, assistant to Councilmember Michael Hildt, is a perpetual problem with land use decisions. People tend to be interested in the process not at the important times—when policies are set—but when they are confronted by the physical results of those policies. "It's somewhat discouraging when you do make efforts and people don't, and then they come after you later and say, 'Well, you didn't let us know,'" she said. "It's not until people begin to see things climbing on the horizon that [the City] gets the complaints and the calls about 'how could you ever let that happen?'"

Some otherwise conscientious citizens are uninvolved for what they consider to be very good reasons. A not inconsiderable number recall without fondness the hours spent on the *Seattle 2000* report, a grass roots policy-development effort which began on a wave of optimistic zeal in the early 70's and ended up fizzled meaninglessly against the rocks of bureaucratic inaction. "That won't happen this time," says the City, but there remain those who are unconvinced.

Others have chosen to play in the game, but not by the City's rules, because they feel that the structure of the process has created a situation in which the result is a foregone conclusion, and they say that the fundamental assumptions which are going essentially unquestioned as the process rolls along are the ones which make all the difference.

## Looking for More than Just Motherhood and Apple Pie

The roots of the controversy over methodology reach back to the inception of the current planning effort, with the Uhlman administration in the mid-70s. At that time the City was feeling increasing pressure from neighborhoods to change the zoning laws, which allowed—among other things—high rise condominiums along hilltops, not popular items in places like Capitol Hill and Queen Anne. The laws themselves dated from the 1950s, with revisions from the 60s, and were by then archaic in both form and content. The *Seattle 2000* ef-

fort, too, provided one of its few demonstrable results with the strong admonition that the zoning code required extensive revamping. With this prodding, the administration and the City Council in 1977 began to investigate the method by which it might go about redrawing its comprehensive plan.

What they were looking for, according to Beatrice Ryan, Manager of the Special Projects Division of the City's Office of Policy and Evaluation (OPE), were "policies that were more than just... Motherhood and Apple Pie," that is, which were more detailed than those that had come out of *Seattle 2000*. "The sentiment within the City," says Ms. Ryan, "was very strong to get off the dime with these general policy statements that were being developed in the 60s. The feeling was, 'We've had enough of that... Now what we really need are policies that are, really, very close to zoning.'" *Seattle 2000* did tend to deal in broad generalities, and the crucial connection between its aspirations and the mechanism for producing them was never made. A statement such as "Urban design and development in the downtown should be guided by the highest standards of excellence" was an unassailable and lofty goal, exemplary of the *Seattle 2000* effort, but it was not the kind of language which carried much weight at the zoning desk.

After studying the planning processes used by other cities across the country, analysts in the Office of Policy Planning (OPP, the precursor of OPE) determined that the City could not afford the time or the staff that would be required to do a detailed, one-shot comprehensive plan. The City Council was told that it therefore had two choices: to draw a new comprehensive plan for the entire city at one time and once again deal in generalities, or to divide the planning process up into increments and deal with each increment in a detailed manner. The Council opted for detail.

## Dividing Up the Pie

The project was thus divided into categories of use, which at the same time created rough geographical divisions of the city. The categories: Single-family Housing, Multi-family Housing, Downtown, Neighborhood Commercial, Industrial, and Open Space. With the creation of these discrete elements naturally came the question of how and in which order they were to be addressed. Ormsby recalls that some procedural questions were solved by trial and error: "At first it was thought that we'd go through all of the policies first, get them all in place, then start the implementation. ... But as time went on and [with] not only staffing changes but councilmember and committee make-up changes, it seemed more prudent to try and take chunks and do the policies *and* the implementation, so that there would be some consistency."

The question of order, on the other hand, was answered along more political lines. It was clear from the start which of the categories would be addressed first: the one with the largest lobby, single-family housing. This was to be followed by the next largest—though possibly more vocal—constituency, multi-family housing. Next would be Downtown, then Commercial, Industrial, and finally Open Space. Downtown was initially to be among the last areas considered, but this was changed after concerns from what the City terms "a variety of sources" made it seem prudent to move it to its present position in the process. Although the Uhlman administration made the choices about ordering the phases of the process, on reevaluation the schedule was upheld by the Royer administration, which also knew how to recognize a large bloc of voters when it saw one.

From here the procedural guidelines were established which all of the elements would follow in basis. The procedure consisted of the actions of five or six City agencies and the hope that a whole lot of people would come forward and get involved early in the process. The agency involvement goes something like this: OPE writes the policies which will guide the production of zoning text. After OPE has produced a set of draft policies, the Planning Commission produces a recommendation to the Mayor, who then revises them as he sees fit and submits them to the City Council, which passes them (or doesn't). The Department of Community Development (DCD) then starts writing zoning text based on the adopted policies, and the public and City Council review process begins once again. That's how it works, allowing for variations in procedure between the various components of the project. In a nutshell, then, this is what the agencies do: OPE writes policy, DCD writes zoning text, the Planning Commission makes recommendations, the Mayor revises and submits what his staff has produced, and the City Council adopts it (or doesn't).

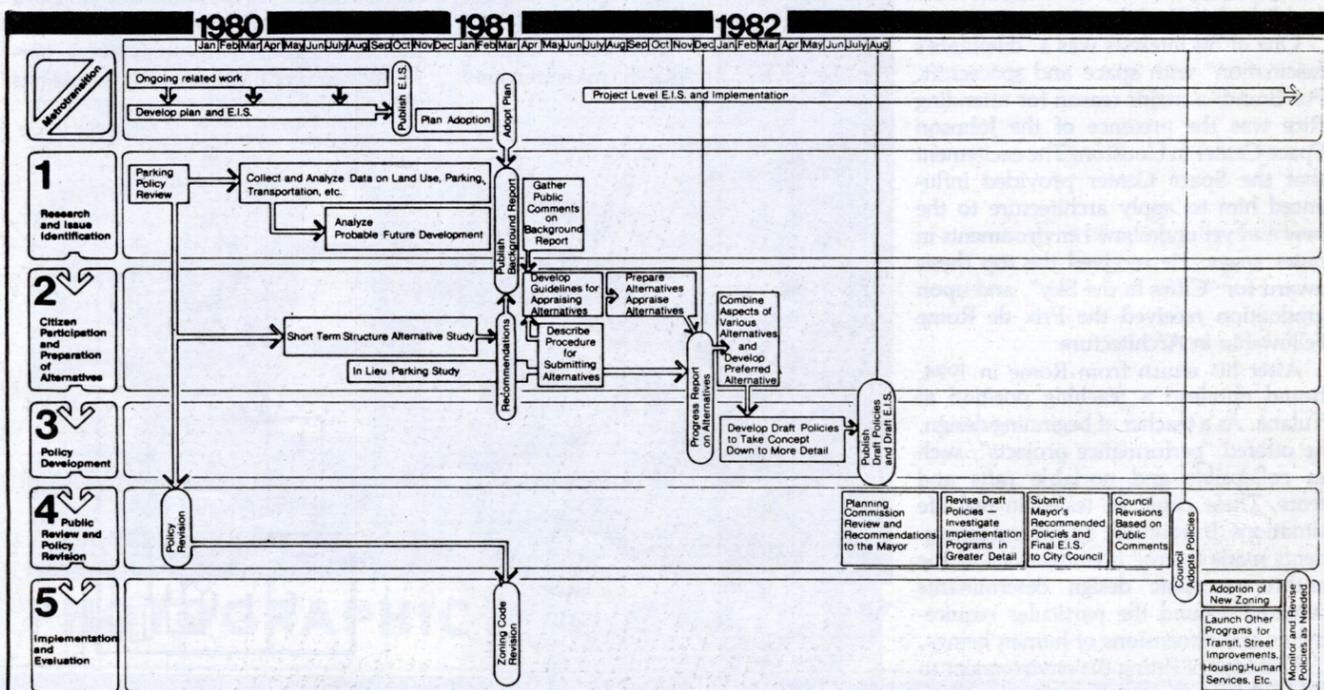
Public participation and comment is sprinkled liberally throughout the process, in the form of both public hearings and formatted opportunities for ideas and recommendations. Notifying people of what is happening has proven to be something of a problem, and the City has come under some criticism for not publicizing the process well enough. In fact, the final hearings on the Multi-family portion of the process recently were reset from October 21 to December 8 because of complaints from property owners that they had not known the process was happening. Officials connected with the project have admitted that while they have gone beyond merely complying with the law as to notification, they could have done better. Some ideas came to them too late to be of use—putting leaflets at the zoning desk, for example. The average

citizen has had to keep an eye on the Real Estate sections of the local dailies or to develop a fondness for the Daily Journal of Commerce—something most average citizens do not do—in order to keep abreast of happenings.

## Rocking the No-Growth Boat

Those who *want* to know, however, appear to know. Groups such as the Downtown Seattle Development Association (DSDA), Allied Arts, the Downtown Neighborhood Alliance (DNA), the AIA, CAUSE, INTERIM and others have kept a fairly close eye on the process, although their involvement has been primarily in the Downtown Project. Those taking part in the residential planning processes have been, for the most part, individuals who possess a sense of self-protection centered about their particular niche of the city. Most have not wanted land threatening to become multi-family to lose its single-family status.

That may smack of an "I'm in the boat, pull up the ladder" attitude, not a new phenomenon here in the home of Lesser Seattle, where those who are here keep trying to think of new ways to keep those who are not here out. In actual fact, the City is planning to accommodate very few additional inhabitants with its new policies, because, as the Seattle Growth Policies state, "The city will continue to grow in terms of households, single persons, childless couples, minority and poor families and individuals, while stabilizing or slightly declining in population." According to the City's studies, while the number of dwelling units will grow, this growth will be due to a change in household size rather than an influx of new people. Although King County has been steadily growing over the past two decades, Seattle itself has actually lost population. The city has extrapolated these trends into projections for the future, and that means a couple of things: (1) that the suburbs will continue to absorb the real residential growth in King County, and (2) that Seattle planners won't have to monkey too much with existing single-family neighborhoods, where they deeply fear to tread. The City has found that even timid attempts at densification of the single-family areas meets with stiff opposition, as in the case currently before the Council of "add-a-rental" units, which would add by the City's highest estimate something like 3000 owner-occupied units to the city's existing 135,000 single-family homes. Opponents have assailed the supposed threat this represents to their neighborhoods in the form of choking traffic, rowdy renters, and hordes of additional parked cars. With such sentiments afoot, it is not surprising that the City perceived as one of its principal directives in the replanning process the preservation of single-family neighborhoods, and it is equally unsurprising that the single-



Process Diagram from the Background Report of the Downtown Land Use & Transportation Project.

family zoning should proceed first among the six divisions in the planning process. But the vestiges of what critics site as one of the major deficiencies of the process begin to present themselves in this otherwise convenient solution.

### Divide and Conquer

Some critics point out that while detail and enforceability in policy and zoning are certainly desirable, the process has, by dividing itself into sections, lost its capability to deal with problems which do not fit neatly into the categories. Folke Nyberg, Professor of Urban Design at the University of Washington and a leader of the Downtown Neighborhood Alliance, maintains that while broad generalities have their drawbacks, so do detailed plans without some broader understanding of the issues to back them up. On the one hand, as in *Seattle 2000*, he says, "you get participation with very general—almost Pollyannish—kinds of attitudes, where 'everybody says what they want.' But there's no vehicle for bringing it about. On the other hand, you have [the current] process, which tends not to be tied into some definition of the issues." The problem as he sees it is that *Seattle 2000* wasn't rooted in reality, but that the current process is no better because it has no overall concept to guide it.

The effect of breaking up the process into segments, critics say, is that the planning tends to lack an overall—or regional—scope, and that involvement in the process has tended to limit itself to the subject immediately at hand, be it single-family, multi-family or any of the other categories, with too little attention paid to the interrelationships between them. A local architect/developer familiar with the process termed it one of "divide and conquer," where those concerned with occurrences downtown, for example, will find out too late that many options have been closed to them by the decisions made in the single- and multi-family policies. Ms. Ryan counters that "Actually the elements do bear a lot of relationship to one another." Not only will staff eventually "go back and make some adjustments to make sure things fit," she says, but throughout the process there has been "a lot of coordination on the part of the staff. There is more integration than it appears."

In spite of these reassurances, the critics seem unconvinced. The situation has actually worsened, they say, now that policy and zoning text are following closely on one another within the individual elements. When the initial planning for the process called for the policies for all the segments to be completed prior to the formulation of any zoning text whatsoever, there was theoretically the possibility that the results from each segment could be compared and contradictions between the goals within them isolated and dealt with. Now some fear that the elements which are addressed first will be so entrenched by the time later elements such as downtown are addressed that there will be little for those later elements to choose from in the way of options.

In part, what critics see as a lack of regional scope does appear to stem from the fact that only small pieces of the pie are considered at one time. But it also appears to be a matter of which fundamental assumptions are perceived to be guiding the process. Members of DNA, among others, feel that the current process has a built-in assumption that the status quo development form will remain essentially unchanged, and this is not an assumption they feel the city should be willing to accept without some further discussion. The method of dealing with the planning in pieces, however, has in many ways robbed them of a forum for the subject. Their activity has been limited almost exclusively to the Downtown Project, but they acknowledge that they are hampered by the fact that limits to what can be done have already been established by the policies set in the preceding single- and multi-family components of the process. One person offered

that, "If the residential areas go first in the process, based on the assumption that they are going to remain basically unchanged, then that obviously has implications for the downtown as well."

### Who Pays?

Folke Nyberg, among others, maintains that the dissemination of information and the way it is presented is a crucial factor in how the project is administered. The focal point of this discussion about information has become economics, and although it is an issue which affects all of the divisions within the process, it has mainly been played out in the deliberations over downtown policies.

The question, succinctly put, is: "Does downtown development pay?" If the process begins by assuming that residential

density and disposition within the city will remain relatively unchanged, is this presupposing that downtown will continue to be the "preeminent regional center" for office and governmental development? The answer so far seems to be yes. This sort of development brings to mind to some the ancillary issues of transportation, energy, and other infrastructure—areas which they contend are not being satisfactorily dealt with by the process-in-pieces. If downtown continues to grow into a traditional Metropolitan Business District, who foots the bill for the public services needed to maintain it? Do revenues exceed costs or vice versa?

This is, indeed, a hot question, and although everyone seems to have a pet opinion, no one seems to have the true answer. The question has been kicking

### Interim Controls: Obstacle or Necessity?

Mayor Royer, City Council Urban Development and Housing Committee Chairman Michael Hildt, the Office of Policy and Evaluation (OPE), and the Downtown Seattle Development Association (DSDA) don't want them. Allied Arts, the Downtown Neighborhood Alliance (DNA), the Central Seattle Community Council Federation, Citizens' Alliance for an Urban Seattle (CAUSE), the International District Improvement Association (INTERIM), the Denny Regrade Community Council, the Seattle Displacement Coalition, the International District Housing Alliance, the Seattle Tenants Union, First Hill Mid-risers, Tenants Organized in the Regrade and Queen Anne (TORQUE), the Seattle Shorelines Coalition, and the Cascade Community Council do want them.

The subject is interim controls—temporary measures to control downtown projects built while the current planning process is underway. Downtown development, proponents of controls say, is proceeding at such a rate that substantial damage will be done to the city before the new zoning policies can go into effect. In support of their contention, the group listed above (minus Allied Arts) submitted a proposal for interim controls to Council president Paul Kraabel last July. Kraabel forwarded the proposal in August to the Department of Community Development, where it apparently gathered dust until recently. Supporters of the proposal speculated that the City was dragging its feet, but sources within the City say that the delay was due to a shortage of staff at DCD and the relatively low position of the proposal—somewhere below the budget, single- and multi-family zoning texts, and land use petitions—on the city's list of priorities.

Earlier this year internal memos which considered the implementation of interim controls were circulating in the administration. But publicly, the response has been consistently against such an action. The major drawbacks, according to the Mayor and other City spokespersons, are that a fight over what the controls should contain is certain to be divisive, and that such an argument would delay the planning process. They also caution that an assumption that projects currently underway—including Martin Selig's 76-story Columbia Center and the Arcade Center (formerly Carma Towers)—is erroneous, and that these projects would not be affected in any way by interim legislation. In addition, they discount the claim that too much development is going to slip under the wire before the new policies take effect. Although they concede that some projects which might not be allowed under the new zoning may be constructed under the existing rules, they cite the current economic slump as a deterrent to new construction, and claim that the new zoning will affect many more projects than the few which will be built in the next two or three years. Instead of interim controls, John Gilmore, president of DSDA, says that his organization prefers to speed up the planning process to get the new rules into effect as soon as possible.

The pro-control coalition says that it is

naive to assume that the process can be speeded up enough to make any difference, citing the fact that the same noises were made about the single- and multi-family policies, both of which ended up at least six months behind schedule. The control supporters also listen with frustration to the claims that current projects will not be affected, saying that if the City had taken action on the issue a year ago when the subject was first brought up, there would indeed have been some opportunity to have an effect on those projects. The point of replanning, they say finally, should be to answer fundamental questions about how the city should develop, and it won't take many projects like Columbia Center, they feel, to make moot such questions about the nature of downtown development. Controls are needed now, they maintain, to keep downtown from running away from us before we can answer the important questions.

DCD claims that they are moving with deliberation because it is an extremely tricky legal issue requiring extensive analysis, a statement that seems to surprise Gordon Crandall of the City Attorney's office, who has advised the administration on the legality of interim controls. In a memo prepared for DCD, the Attorney's office stated that the City clearly has authority to impose interim controls given certain criteria. Since the current situation in the downtown meets these criteria, Crandall says, the City could institute controls fairly easily, completely avoiding having to go through the lengthy SEPA process and public notification and hearings. The City is choosing not to exercise this authority, some suggest, because it does not want to damage the "boom" atmosphere which has existed in Seattle for the past few years and which has already suffered under the current recession.

Imposition of controls would certainly have an impact on the local economy; still, the issue seems to be a popular one. Hildt agrees with the assessment that controls have broad public support. If the issue were on the ballot this fall, he says, the voters would probably support it, and we would have interim controls. But the issue is not on the ballot, and Hildt still considers interim controls inadvisable at this time, saying that developing them "would be almost as complicated as what we're doing now [replanning]. My job," he says, "is to get the important issues of the development and design of downtown addressed and into the new zoning code as quickly as possible, and I see the calls for interim controls as an obstacle rather than an expediting factor in getting from here to there."

In spite of the official lack of enthusiasm, the City is required by law to consider and hold hearings on the coalition's proposal; this process is underway at DCD. Public hearings will be held on the subject, the first by DCD in early November, and at least one more by the City Council, probably not until early 1982: enough time, say detractors, to lend more credence to the City's claim that it is too late to do anything about it.

—A.R.

around San Francisco for years—much longer than here—and they don't appear to have any answers either.

One person—John Fox, of the Fremont Public Association—finagled some public funding to attempt to study the problem. He found however, that information was difficult to obtain. Records are not always kept in a way that the costs and benefits of a particular area of town can be easily identified. Nevertheless, with concessions to lack of information, Fox did come out with a report entitled *The Downtown Boom*. The basic conclusion of the report was that the costs of downtown growth—in terms of both economic and human impacts—exceed the purported benefits in the form of tax revenue and jobs. News of the impending publication of the report did not please DSDA, which already disliked Fox for his outspoken criticism of big downtown development. They threatened legal action against the City if they funded the printing and distribution of the report, and the City held up a portion of the grant which was to pay for printing. The Fremont Public Association countered that if the City did not release funds already promised, they could expect legal action from their end. At last, the City relented and the report was published.

Fox's report, of course, did not settle the question. The downtown interests, represented by DSDA and to some extent city government itself, maintained that the report was grossly inaccurate and that downtown development paid its way no matter what anyone said. They cited the Gruen & Gruen report from San Francisco, a city which in one developer's words, "in certain respects is similar to Seattle." This report, commissioned by downtown interests in San Francisco, upholds the profitability of dense office development in that city. Opponents, however, can provide an opposing report—also from San Francisco and done by Sedway/Cooke under a commission from anti-development interests—which proves just the opposite.

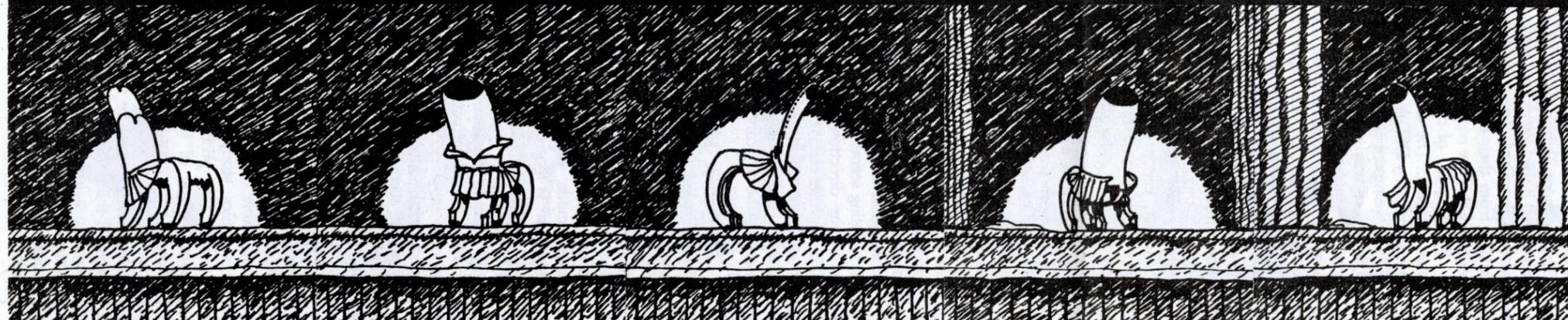
Fox maintains that he was never trying to conclusively prove that downtown development does not pay, but that it is a question deserving study early on in the process which is not receiving study early on in the process. It has become not just an issue of *what* questions are asked, but *when* they are asked, something which is considered all the more important since scheduling seems to have so much to do with the direction the planning takes. They further claim that without having a reasonable evaluation of the costs associated with various development alternatives, the city cannot very well engage in planning.

Bill Duchek, Manager of the Downtown Project for OPE, says that some analysis of costs will be contained in the Environmental Impact Statement for the downtown policies. For the purposes of the planning effort downtown, he says, some "reasonable assumptions" have been made on costs, but his "gut reaction" is that multiple centers—a development type favored by DNA—cannot be more economically feasible than the current uncentered configuration, because the infrastructure for the latter is already in place. OPE has nevertheless performed some research on the issue already, according to Duchek, and further study is underway for inclusion in the EIS.

"That's too late," says Nyberg. Since an EIS will not be issued until after alternatives are examined and a Preferred Alternative named, he fears that it will be impossible to effect changes should the economics study turn up unexpected results. The problem is, in his view, symptomatic of the faulty method of dealing with information which is at the heart of the process. "Data without any relevance is not really information," he says. "I think OPE has gathered a lot of data on a lot of things that are really, ultimately, not all that useful. In fact, it's confusing in a way, because they have too much. The Background Report (a

continued on page 8

# S M T W T F S



**ARCADE HALLOWEEN PARTY**  
 6 pm — Lippy Building — Pioneer Square  
 112 First Avenue  
 site of  
 Pioneer Wax Museum  
 Wine, music & door prize!  
 Jeff Ziontz Quartet  
 \$4 subscribers; \$5 non-subscribers  
 Party lighting generously donated by  
 Robert E. Bayley Construction Co.

**October 30**

**FRIENDS OF THE MARKET REUNION:** All Market Friends, official and unofficial, are invited to a party at 1916 Pike Place, 5-8 pm.

**FINANCING:** The Northwest Center for Professional Education presents a two-day conference: "Joint Venture Financing" at the Doubletree Plaza in Seattle November 9 and 10. Cost is \$245 per person; call 746-4173 for information.

Pietro de Cortona, Italian, born this day, 1596. Equally talented as a painter and architect, he called architecture his "pasttime." S. Maria della Pace is one of the great masterpieces of Baroque architecture and urban design.

1

**TV ARCHITECTURE:** 9 am on AM Northwest, KOMO-TV4, J. M. Neil, author of "The Sights and Sounds of Seattle," talks about Seattle's architecture.

**MARKET PARK COMMEMORATION:** Dedication of park to celebrate the 10th Anniversary of the Market Initiative. 12:30 p.m. at the park located at Western and Virginia.

**LAND USE PLAN:** City Council takes formal adoption of the Administrative and Single Family Sections of the new Seattle Land Use Code.

2

**TV ARCHITECTURE:** 7 pm on PM Northwest, KOMO-TV4, Rebecca Kelley opens a three-part report on Seattle's Pike Place Market.

**FINAL HEARINGS:** The Chair Search Committee for the UW's Architecture Department asks your suggestions and comments regarding the choice of a Chairperson. You may meet with the Committee from 12:30 to 2:30, November 5th at Gould 208 J. Call Mrs. Williams for an appointment (543-7679). You may also call or write in recommendations to Norman Johnston at the Department of Architecture. The Search is restricted to the Department's faculty due to the usual... Speak up!

3

**TV ARCHITECTURE:** 9 am on AM Northwest, KOMO-TV4, Tom Phillips of the Northwest Owner Builder Center offers advice on home remodeling.

**GARDENS:** "Down the Garden Path," lecture by Ray Affleck at Robson Square Media Centre, Vancouver, B.C., 6 pm, free. Call (604) 683-8588 for information.

**LAND USE CONFERENCE:** The UW's Institute for Environmental Studies' statewide conference on land use: Nov. 6 & 7. This conference includes speakers from firms and institutions both local and out-of-state. The topics range from landscape concerns to legal processes. To register, call 543-1812. Cost is \$50 per day or \$80 for the two days; reduced rate for students is \$10.

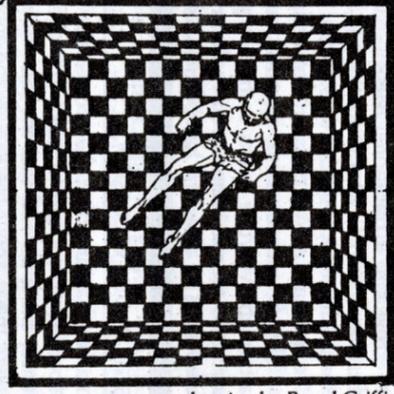
5

**NEON:** Did you notice the neon art atop the City Light Building this year? If you ride ferries at night you did. Well, that was the work of Cork Marcheschi who is opening an exhibit at Rosco Louie tonight at 7 pm. The exhibit runs through Nov. 25, Rosco Louie, 87 S. Washington, 682-5228.

**GUY FAWKES DAY:** Anniversary of this man's attempt to undertake a private Urban Renewal project in 1605 by removing blight and blowing up the British Houses of Parliament.

Adolphe Sax, Belgian saxophone maker, born this day 1714.

5



drawing by Brand Griffin

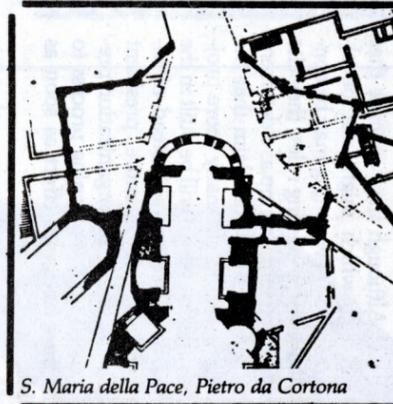
"The Dance of the Tutu Chair" by Brand Griffin

**RUBIN/MARDIN:** Work by Therman Statom and Buster Simpson opens today at 2 pm, 115 Bell Street, 447-1547.

**PICTURE PALACES:** "Another Opening... Another Show." Two-hour walking tour of Seattle's fantasy architecture: of the vaudeville and motion picture palace with Larry Kreisman. 11-1 p.m. Seattle Art and Architecture Tours, 682-4435.

Charles Garnier, French, born this day 1825. We know this consort of the leisure class for his Opera House in Paris, but did you know he also designed the Casino in Monte Carlo in 1878?

7



S. Maria della Pace, Pietro da Cortona

**AMERICAN ART:** "An American Time: The Artist's View" includes 100 paintings and sculptures from the turn of the century. At the Henry Art Gallery, UW Campus, 543-2280. General admission \$1.

Stanford White, American, born this day 1853. Born into high society, this student of Richardson lent zest and recognition to the firm McKim, Mead and White. Some of their best work includes the Newport Casino in Rhode Island and the Victor Newcomb House in New Jersey—which exhibits beautiful adaptations of Japanese wood detailing to American construction.

9

**CHARLES MOORE:** lectures on "Designing With People" at the Robson Square Media Centre, Vancouver, BC, 6 pm, free. Call (604) 683-8588 for information.

**OLYMPIC BLOCK:** Environmental review of this mixed-use rehabilitation and new construction project in "the hole" at 1st and Yesler in Pioneer Square occurs this month. Look for further information on signs posted on the site.

**LANDSCAPE PHOTOGRAPHS:** Eduardo Calderon at Glover/Hayes. Seattle street scenes and views of Peru. October 22-November 18.

10

**EXHIBIT:** Opera set designer Carey Wong looks at scale models in this exhibit, "Creating Within the Black Box." At the Portland Chapter A.I.A., 200 Dekum Building, 519 SW 3rd, Portland. The exhibit will be up through November 20th. The A.I.A. is open weekdays. While in Portland take a gander at Graves' nearly completed grey box!

**LAND USE PLAN:** Mayor Royer announces his appointments to the 15 member citizen task force that will review the "hard alternatives" offered as models for revising the downtown Seattle Land Use Plan. For further information contact Bill Duchek at OPE, 625-4591.

11

full moon

**DRAWINGS OF AMERICAN ARCHITECTS:** Works by contemporaries Fred Fisher, Brand Griffin, Steven Holl, Lars Lerup, Stanley Saitowitz and Robert Schwartz through December 3 at the Erica Williams/-Anne Johnson Gallery, 317 E. Pine, 623-7078. Don't miss this opportunity to see the drawings of these architects first-hand.

Frank Furness, American, born this day 1839. The Pennsylvania Academy of Fine Arts is the best known example of this man's vigorous design work.

12



wall reliefs in terra cotta, Seattle Times Building. Photo by Victor Gardaya

**TERRA COTTA:** "Seattle's Collection of Terra Cotta Buildings." Two-hour walking tour with guide Roberta Deering. 1-3 p.m. Seattle Art and Architecture Tours, 682-4435.

**GINGERBREAD:** "Third Annual Gingerbread House Display," features work by twenty local bakeries. Museum Activities Room, Seattle Art Museum, Volunteer Park, November 17 through December 5th.

14

**VANCOUVER LECTURES:** The Vancouver League for Studies in Architecture and the Environment presents the Alcan Lectures on Architecture 1981/1982: this series extends into February of 1982 and boasts a great list of speakers: Arata Isozaki, Ray Affleck, Charles Moore, Bruce Goff, Aldo Rossi, Douglas Cardinal, Fred Koetter, Rem Koolhaas, and Jane Jacobs. All the lectures are free and held in the Robson Square Media Centre at 6 p.m. Call (604) 683-8588 for more information: this is a great excuse for a two day excursion to Vancouver!

15

**LECTURE/DISCUSSION SERIES:** "Splendid Cities of the World." 9 lectures by urban scholars, coordinated by Professor Norman Johnston. Mondays October 5-November 30, 7:30-9:30 PM. \$30 for the series. Space permitting, admission to individual lectures is \$5 (exact change) at the door. See SPECTRUM Journal of University of Washington Continuing Education, or call 543-2590.

**CHIHULY GLASS EXHIBIT:** Through December 6 at Foster/White Gallery, 311 1/2 Occidental S., 622-2833.

16

**CHRISTO EXHIBIT:** Christo's Running Fence Project described through drawings, models and collages. At the Portland Center for Visual Arts, 117 NW 5th Avenue, Portland, through November 25. The gallery is open 12:00-5:00 p.m. Tuesday through Sunday. Call (503) 222-7107 for further information.

**IMAGES OF LABOR:** An art exhibit curated by the Bread and Roses program of the NY Hospital Workers Local 1199. At the Museum of History and Industry through November 22. See the Sunday, October 11 Times "Pacific" magazine for a description of this exhibit.

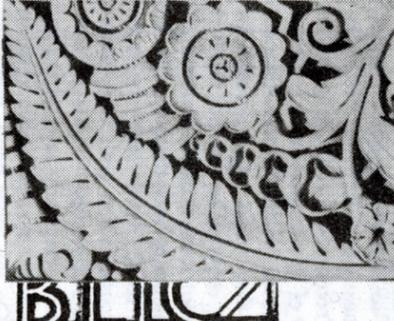
17

**AIA/ASC NATIONAL STUDENT FORUM** in Los Angeles from November 24th to the 28th. Speakers include John Dreyfuss, Ralph Knowles and Charles Moore. For info on group travel and rates, contact Knute Brinchman through the UW Architecture Department. 543-4180.

**EXHIBIT:** Black and white "social documentary" photographs by Danny Lyon at Equivalents Gallery, 1822 Broadway, 322-7765, through December 6. These photographs appear in conjunction with the publication of his new book and concern themselves with some of the wilder aspects of motorcycle life among other things.

18

**ARCHITECTURAL DRAWINGS:** The Philippe Bonnafont Gallery in San Francisco is presenting two exhibits that should not be missed. The first is a collection of 18th-20th Century British and European drawings including Visconti's plan and elevation of the project for Napoleon's Tomb in the Invalides, drawings of Sir John Soane, Thomas Frederick Hunt, Frederick George Knight, and others. All these works are for sale and a fully-illustrated catalogue is available. The second exhibit, showing simultaneously, is the work of Keith Wilson, which includes studies of architecture in oil, watercolor, and ink. The Philippe Bonnafont Gallery is located at 478 Green Street, San Francisco, CA, 94133, (415) 781-8896 and these exhibits run from Nov. 4 through Dec. 31, 1981.



BLICA KET

**EXHIBIT:** "Electric Car Show," features the latest in electric car technology. Pacific Science Center.

**URBAN RENEWAL:** The City of Seattle is offering the MC-1 Parcel of land in the Pike Place Market for development. A summary of the offering and a request for proposal is available. For information, call John Finke at DCD, 625-4530. Proposals and bids must be received by January 8, 1982.

21

**FOLK ART SITES:** The first nationwide survey of folk art environments (described as "hand-built, large-scale and often bizarre monuments on the American landscape") is being conducted by SPACES, a non-profit group based in Los Angeles. They are now seeking persons having information and/or interest in the project. SPACES, 1804 North Van Ness Ave. Los Angeles, CA 90028.

To create a genuine "we" is the key problem of civic and political life; let us begin by banishing once and for all the ghost of Robinson Crusoe and the ideology of making it on your own island, intact ego or small farm cut off from the rich confusion of city life.

—Philip Wohlstetter

**LECTURE:** Olson/Walker Partners, Architects will lecture at the UW. Call 545-0930 to verify time and place.

Cass Gilbert, American, born this day 1859. In his ear-

**BRUCE GOFF:** lectures on his work at the Robson Square Media Centre, Vancouver, BC, 6 pm, free. Call (604) 683-8588 for information.

**GLASS SKYSCRAPERS:** The Pilchuck Glass Exhibition: The largest contemporary glass show in recent years, featuring the works of 47 internationally known artists.

**SPAR:** Catch the latest issue of this contemporary arts magazine, published by the folks at the born-again And/Or. The November issue focuses on "The Subtleties of Censorship."

**SUBSCRIBERS PLEASE NOTE:** If you receive your issue late or not at all(!), please let us know immediately. Our bulk

**CHAMBER MUSIC:** "Second Annual Chamber Music Festival Northwest," 7 PM, Free. Museum of History and Industry, Seattle. Begins October 4, runs for 8 consecutive Sundays.

**CITY NEWS:**

**22**

Ginger Voorhees  
Seattle Design Commission  
Department of Community Development  
City of Seattle

Dear Ms. Voorhees:

With the new Department of Construction and Land Use a little more than a year old, I'd like to spend some time over the next few months meeting with design and construction professionals that frequently conduct business with the Department. I am writing to ask that you alert the readers of *ArCADE* in your November issue to my interest in attending informal discussions about departmental goals and priorities and to hear any suggestions people may have about current procedures or codes.

Many groups will wish to discuss specific aspects of the Building Code, including high-rise building construction, building rehabilitation, fire and life safety requirements, and Energy Code requirements. Other topics might include Zoning Code requirements and land use review procedures, building permit application and review procedures, construction inspections, and enforcement.

Offices wishing to schedule a meeting should contact Cleo Lloyd at 625-2262 and specify whether a lunch time, later afternoon (5:00 p.m.), or evening meeting is preferable. Smaller offices are requested to combine for one meeting, if possible. If the group wishes to have a specific topic be the focus of the meeting, please specify that when making the appointment.

Sincerely,  
**William J. Justen, P.E.**  
Director

Erte', Russian designer, born this day 1892.

**23**

**METRO TRANSIT:** In early December Metro will hold a public meeting to review the scope of work for the Draft EIS to be written on the Downtown Transit Project. Contact Paul Casey, METRO Transit for further details, 223-7165.

Andrea Palladio, Italian, born this day 1508. "Sincere architecture, like all the other arts, imitates nature, nothing (in it) can satisfy that is foreign from what is found in nature."—*Quattro Libri*, I, XX.

**30**

**REVISED HEARING DATE** on multi-family and platting sections of the Code and Land Use Map for the City of Seattle: Tues., Dec. 8 at 7 pm in the Rainier Room of the Seattle Center. Testimony on many geographical areas of the city is expected; written comments are encouraged and will receive equal consideration with vocal testimony.

**LECTURE:** Hiroshi Watanabe presents "An Overview of Contemporary Japanese Architecture," 8 pm at the UW. Call 545-0930 to verify location and date Dec. 3.

Stanford White. He rode the wave of prosperity at the turn of the century with a plethora of public building commissions designed in the Beaux Arts style. The Woolworth Building of New York City (1911) was a wonderful Gothic deviation.

**24**



Mr. Palladio sketch by C. Barrett

**THANK YOU, THANK YOU:** *ArCADE* wishes to express appreciation to those architectural firms who have become an indispensable part of its life via contributions of time, resources, advice, or sponsorship: The Bumgardner Architects, Calvin/Gorascht Architects, Decker Associates Architects & Planners, Hewitt/Daly, Architects, Hobbs/Fukui Architects, Olson/Walker Partners Architects, and Barnett Schorr/Miller Co. Architects.

photograph from the Photography Collection, UW Library

whose "urban landscapes" series focuses upon architectural forms that are sand-blasted, melted, and re-annealed to produce remarkable glass sculptures. Traver/Sutton through December 24, 2219 4th, 622-4234.

**25**

*ARCADE* is published ten times a year in Seattle, Washington. Subscription rates are \$7.50/year for individuals, \$10/yr for offices and organizations, and \$10/year for foreign subscriptions. Individual copies are one dollar. Letters and articles are welcomed and encouraged, but we cannot guarantee publication. The opinions expressed in this paper are those of the authors. Address all correspondence to *ARCADE*: 2318 Second Avenue, Box 54, Seattle, Washington 98121. © *ARCADE* 1981.

November Editor: Katrina Deines  
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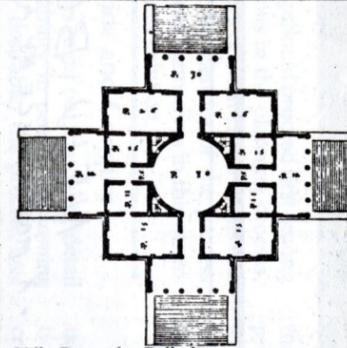
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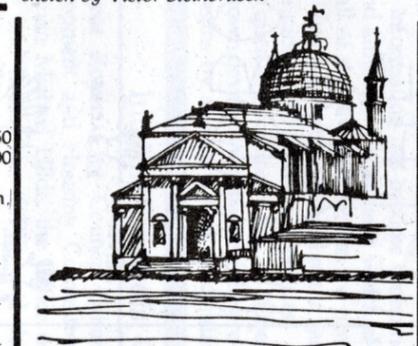
The Pike Place Market sketch by Victor Steinbrueck

William Blake, English, born this day 1757. "You never know what is enough unless you know what is more than enough"—Plate 9, *Proverbs of Hell*

**28**



Villa Rotunda, Palladio



San Gioglio Maggiore, Palladio sketch by C. Barrett

**SHELVE IT!** Okay, let's tackle a big one: **CONTEXT.** This has to be one of Seattle's best-loved and most misunderstood buzzwords. It is thrown about with such reckless abandon; hurled in angry attacks and raised in whining defense. Webster's defines 'context' as "associated surroundings, whether material or mental." In our sphere of use this translates as mostly mental. Or, shall we say, the user's imaginings can conjure up Context whenever he needs an alibi. Hence, the proud chorus in studios and offices, "I did it to be **CONTEXTURAL.**" (Of course the correct word is **CONTEXTUAL**, no 'R', for we must note that by adding an 'R' we get a *new* word which has to do with "a body or structure made by the interweaving or fabrication of parts, as, a *contexture* of lies.") Hmmm... that may not be so far off base... Better Shelve them both!!



# ARCADE NOVEMBER '81

# Reviews

## SEE, BUT DON'T FEEL

The third in a series of exhibitions by the Museum of Modern Art on "the most important designers of the 20th century," "Marcel Breuer: Furniture and Interiors," is an informative but prosaic show. The exhibition is organized by presenting chronologically Breuer's work of the 1920s and '30s, when his primary work was not architecture. Furniture, with the emphasis obviously on chairs, is displayed and augmented by interior photographs, original drawings, and furniture catalogs.

Breuer's first major design work was done in Dessau. This was in 1925, while the Bauhaus was building Gropius' famous complex. The well-known "Wassily" chair resulted, along with furniture designs for the Bauhaus facility. By matching actual pieces with photographs of the original interiors, the exhibition clearly shows the appropriateness of Breuer's tubular steel furniture to the architecture of Gropius. Both were products of a verve and desire to express the technology of the time: the original high tech movement.

Moving on to Berlin in 1928, Breuer continued his furniture designs. A Thonet catalog from this period illustrates the extensive "Breuer line" of pieces, referencing them dispassionately by number as B1, B2 and so on. Thus the "Wassily" is B3 and the ubiquitous "Cesca" is B32, sounding more like World War Two bombers than the design milestones they were. The catalog also shows some Breuer designs that perhaps don't survive the test of time as well as some of the classics. After leaving Germany in the mid-30s for London and then the U.S., Breuer became increasingly involved in architectural work.

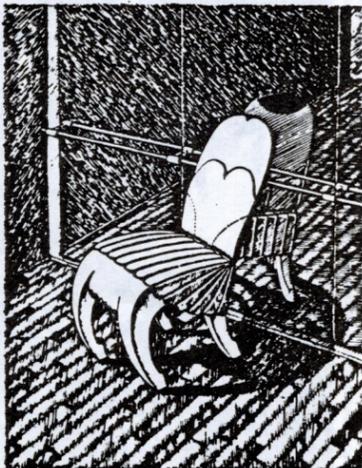
The show is informative in tracing the history and development of Breuer's furniture design work. It is more difficult to grasp this sense of development in his interior design, since one must judge it solely through photographs. Even though some were almost life-size, they were not able to convey a sense of the spaces Breuer developed. One comes away from "Marcel Breuer" with an understanding of the development of the form, but a desire to evaluate the function.

—David H. Fukui\*

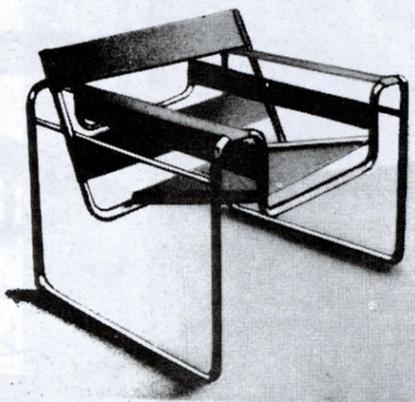
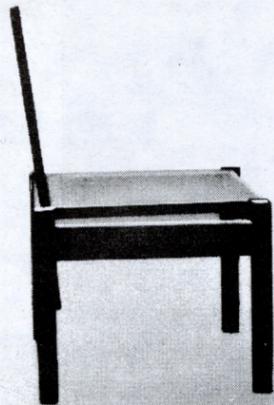
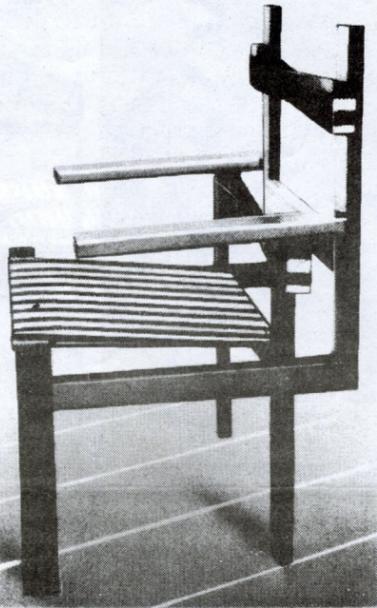
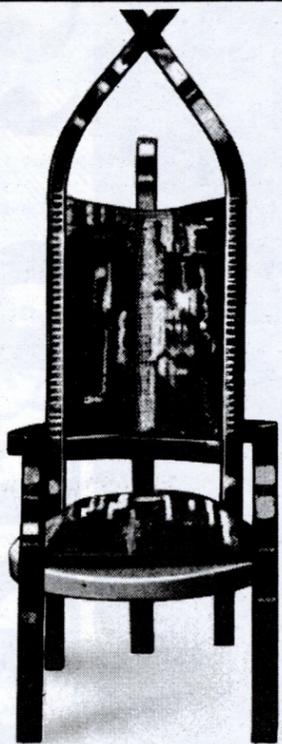
The closest "Marcel Breuer: Furniture and Interiors" will come to Seattle will be the Cleveland Museum of Art, June 16 to July 25, 1982. A 192-page monograph, written by Christopher Wilk, is published by the Museum of Modern Art.

\* David H Fukui is a Seattle architect.

"Everyday we are getting better and better." A series of photographs published by the Bauhaus Journal in 1926 (number 1), showing Breuer's chairs of 1921 (first from the top), 1924 (second and third) and 1925 (fourth). "In the end we will sit on resilient air columns," reads the caption for the last illustration, proclaiming the editor's prophecy with typical optimism in progress.



"Tutu Chair" by Brand Griffin



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RUBIN/MARDIN

## PIONEER SQUARE: The Road Less Traveled By

I recently interviewed a witness in my Pioneer Square office. He was an old timer, given to reminiscing. "You know, it's been a long time since I've been down here. But I remember it well. I met my wife here. It was the first."

"The first time you met her?" I asked. "No," he said, "my first wife. Sure wish I could remember her name."

Not being able to help him out, I changed the subject. But he reminded me of my first encounter with Pioneer Square. It was in the fall of 1970. I had received an invitation to an art exhibit of a young artist who was a friend of mine. This invitation was unique: at the heart of the printed announcement there was this warning: "DON'T COME ALONE. PARK CLOSE TO THE BUILDING. BRING A FLASHLIGHT."

I was not particularly surprised that, of the 400 invitees, 10 came to the opening. Two of them were sober.

When I arrived in Pioneer Square, a place I had never visited, I quickly understood the warning that was so boldly printed on the invitation. Pioneer Square was everything Alfred Hitchcock would have wanted. It was not just dark: it was not just dirty; it was virtually dead. Except for weaving shadows chasing silhouettes of wine bottles, there was no evidence of human existence.

I entered the City Club Building from First Avenue. It had been so black on the street that the beams of the flashlight seemed consumed by darkness. There was a stairway leading to the second story gallery. It was one of those stairways that cause you to race to the top before its impending collapse. Through a creaking door, I entered an enormous room. It had every appearance of a now-defunct theatre. A huge arched window peered over First Avenue. Artwork filled the room. In a corner, a film of the artist's creation was running non-stop.

I went to see the film first. Just five minutes long. I was told that it was an "experimental" film. I watched the film several times. I had not the foggiest idea of what I was seeing. It was a series of images and sounds; beyond that I was lost. I remember looking around the room for men in white coats with nets. This had all the makings of a psychiatric exam. And if it was, I knew I was flunking.

My artist friend wandered over. "Well what do you think of my film?" he asked. Embarrassed, I tried to hide my reaction: "I think it's got a great beat and you can dance to it. I'd give it a 95."

He took my arm and escorted me to the arched window. He did not seem to enjoy my humor. "Tim, I mean no of-

fense. But sometimes you need to see beyond the traditional, the usual and predictable. I'm trying to do that with film. Others are trying to do that in different forms, in different arenas."

He stared out the window for a moment. "Frankly, its not unlike that building across the street."

He was looking at a building called the Maynard. "That is a tremendous structure. It is simply majestic."

I shook my head in puzzlement and then cleaned the dirt from the window in front of me. He certainly was seeing something I was not.

He continued. "What you see right in front of your nose is not all there to see, either here in Pioneer Square or with the film."

The doubt must have been apparent on my face. He only smiled.

I no longer have reason to doubt. My friend's last experimental film received international acclaim, and was featured at the Cannes Film Festival. Pioneer Square has indeed shaken off the layered crust of neglect. Through the vision of a few, and the efforts of many, it began to develop. The City of Seattle became infatuated with this new historical district and charmed by its architecture. It was "cute", even trendy. There seemed to be no limit to the reconstruction of a viable community here.

But infatuation is fickle. Although intense, it passes all too soon. Before the reconstruction of Pioneer Square was of age, the commitment of the City evaporated. The Square was left to struggle on its own.

Without favored status, or special consideration, Pioneer Square now will take one of two directions. It can stagnate and suffocate in its own lethargy; or it can develop a stable community through a carefully conceived mixed use development. If it stagnates, it will be the next playground for the high rise developers. The Central Business District will gobble up the Square, and with it, the integrity of its architecture and historical significance.

The challenge to making Pioneer Square a successful mixed used community is *not* the lack of capital or lenders. And it is *not* the street people. With a well-conceived project, and with the proper presentation, investment capital and lenders are ready. The solution to the street people is within reach—it only needs a touch of imagination, time, and a properly directed effort.

The heart of the challenge for a mixed-use community is attracting people to ur-

ban living. Frankly, the problem permeates the city of Seattle. Urban living is not a dynamic force in this city. It is an idea with possibilities, but it is not inevitable. Urban living is simply not at present competing effectively with other life styles.

The target group for successful urban living are those people who come to stay, who will grow roots, who will want to be a part of a community and to work with neighbors for the vitality and enhancement of the area. Presently the target group is enamored with the suburban dream. Facing that competition, the suburban dream, is a fundamental necessity for those who are involved in Pioneer Square.

I am reminded of satirist Russell Baker's comment about moving from suburban New York to the City.

"When we moved to New York we had to get rid of the children. Landlords didn't like them and, in any case, rents were so high. Naturally, we all wept. What made it doubly hard was that we had to get rid of the dining room furniture too."

Not everyone in the target group will be willing to part with their children, let alone their dining room furniture. To meet this challenge, Pioneer Square must create living spaces and a neighborhood which not only meets the needs of the target group, but is also so creative in concept that it will draw the target group from suburbia to an alternative lifestyle. That challenge rests primarily with the developers and designers who have the opportunity to create these new living spaces.

To respond effectively will take a masterful effort. The talent to do so is surely in this city. But I am bothered that developers and designers are unaware of the full breadth of the competitive effort needed to attract people to urban living. Once the first phase of urban living spaces are acquired by trendy young professionals, the real work will begin. That work will be to create urban living as an option for those people who come to a community and stay. Those people will not choose urban living because it is exciting. They will not choose urban living because it saves them a commute. They will not choose it because it is more economical. They will choose it because the living space and the surrounding public spaces meet their domestic needs, and because the spaces are magnetic in design and function.

Can Pioneer Square meet that chal-

lenge? I have no doubt about it. The historic structures in Pioneer Square offer a great beginning to attract the target group. The investment capital and financing is within reach for an appropriate package. Indeed, two residential structures are presently under construction.

There remains one final concern. There still appears to be a dependency in Pioneer Square on governmental involvement. I am a cynic of such involvement. Resolution of the problems in the Square, I am convinced, will not occur because of the action of any governmental board, agency, the Council or the Mayor. Typically governmental action is either non-existent, inert, or just plain funny. I often think of the story of the Secretary of Commerce in Carter's administration when he was seeking to implement an affirmative action program for employment of women in the Department of Commerce. The Secretary sent out a communique asking everyone of his department heads for a list of employees broken down by sex. This is the report he received: "After a thorough review of employees in this department, I can report that none of our employees are broken down by sex, but two of them are alcoholics."

Pioneer Square is still in the exciting days of reconstruction. The positive possibilities in Pioneer Square are innumerable. The fortitude it will take to continue reconstruction is substantial, but the payoff is great. The plain and simple truth is that Pioneer Square is irreplaceable. As the city is shadowed more and more by skyscrapers of mindless design, the charm and importance of this historic district will only increase.

Pioneer Square is at a crossroads. It will need to take a path as yet untraveled. I suggest to you that Pioneer Square will be successful in its journey. It will be a community of complementary uses. It will be a neighborhood sustained by the energy of its residents. And it will be here in all its visual and historic splendor for years to come.

*Tim Fishel is an attorney who practices in Pioneer Square. We encouraged his contribution to ARCADE because he is sensitive to, and aware of architectural activity in Seattle. His comments on Pioneer Square reflect a sentiment which many of us share about the city's urban neighborhoods. His writing can stand as a mandate to those of us in the design professions that we work at our commitments because the community is depending on us.*

Ed.

PETER  
MILLER  
ARCHITECTURE  
and DESIGN  
BOOKS

1909 First  
Avenue AT Stewart  
Seattle, WA. 98101

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document prepared by OPE early in the Downtown Project as a resource for those taking part in the process), for example, is just filled with stuff, but much of it is of no consequence to the critical issues. One of those issues is certainly the cost of downtown development. There's no doubt that it's a very critical issue. Some attempt should have been made to take the time to look at those issues, to really have some hard knowledge of them. Now you have alternatives already being developed, and they are not being developed with a very sound, objective understanding of the problem."

Nyberg terms the city's assumptions about the economic characteristics of multicentered versus uncentered development as "arrogant. Isn't that what planning is all about?" he continues. "A planner is basically someone who provides an objective process, and supposedly makes that information available to the public for it to judge with, and I think that includes all spectrums. They haven't really done that."

#### Downtown as a Chinese Menu

The controversy over procedural matters has been centered for the most part in the downtown process, which is currently in full swing. Groups and individuals have just submitted "Hard Alternatives" to OPE for evaluation by them and a Citizens' Task Force to be named by Mayor Royer. From the ideas submitted in the hard alternatives will be developed a "Preferred Alternative" on which the main body of the EIS will be based. Prior to the work on the "hard" alternatives was a phase which attempted to identify broad—within the context of downtown—policy statements that would guide the production of more specific suggestions. This effort culminated in the Mayor's Guidelines, which were basically a compendium of issues that had been identified in the initial stages of the process.

Groups such as Allied Arts, which worked on both stages, noted that producing the hard alternatives was made more difficult by the apparent lack of evaluation criteria to be used to judge the alternatives. It was unclear, even after talking with OPE staff, exactly how the hard alternatives were to be evaluated. Complaints were also registered that the Mayor's Guidelines, being the only guide to producing more specific alternatives, did not provide sufficiently detailed assumptions or information to allow them to intelligently judge differing possibilities.

Beatrice Ryan says that while people may feel a bit lost at times, the intent was to "free up" the process, so that people could "come up with ideas and not feel as if they had to justify the hell out of them." As far as evaluation goes, she says, "We are using the [Mayor's] Guidelines. The Guidelines are not evaluation criteria—we know that—they are general directions that the Mayor and the Council would like to see downtown plans go in. The Guidelines are the result of a participatory process—the first round of alternatives, and they capture a lot of the ideas from the initial effort. I think it's oversimplifying to say that we will select any one alternative. I think that pieces of various alternatives will emerge as really meeting various guidelines. OPE's job will be to try to put these pieces together into what we think to be the semblance of a Preferred Alternative."

Some contend that this method of selecting pieces of various schemes is a

ploy to make a predetermined result appear to be the outcome of a fair participatory process. George Robertson, architect with Whiteley-Jacobsen and Associates, which has consulted with DSDA on the preparation of their hard alternatives, says that he suspects that the process has not been designed to produce agreement among the various factions representing differing points of view. "There's a citizen participation process that leads to consensus," he says, citing his involvement in other participatory processes and seminars on the subject in which he has taken part, "but the City has chosen not to use it. They have designed a process where you get all of the factions dug in on their point of view and then you treat it like a Chinese menu. You say, 'You can't have this because they don't want it and they can't have that because you don't want it,' and you keep pointing at the other guy and saying, 'The only choice we have is to make a decision and so we have, and everybody loses and we get what we want.' You could pick anything from these [Guidelines], anything at all."

Ryan says that too much importance is being attached to the Preferred Alternative. "I think it's being mistaken by some people as something the City selects and then acts on immediately." A lot of review remains in the process, she says, before the policies or the zoning that comes from them are finally and officially adopted.

Veterans of this and other land use battles maintain, however, that the deeper into the process the City gets, the more

unwilling they will be to change what they already have done. At some point, they say, the City will be forced to defend the product they have come up with because it would cost them too much time and money to go back and change what has already been done.

#### His Hair is Black, His Hair is Red: Does it Really Matter?

As in the case with the scheduling of the replanning process overall, the issues confronting the Downtown Project appear to center around the question of when certain information will be obtained and when it will be allowed to affect the system. (See the inset on "Interim Controls.") Critics of the process would probably compare themselves to the photographer in the old joke that started this article. They feel they are being told, "Help us redesign the city; we'll tell you how to do it after it's finished." Nyberg compares it to "trying to design a building without a program."

The City, for its part, says it is doing the best it can to get people involved and to keep the process an open one. They don't know what the outcome will be either, they say. But they don't care as much what is under that hat as they do that everyone who wants to has a chance to give his or her views about it. No one will know how it all comes out until the process is over, and that is, after all, part of what makes it exciting.

— Alan Razak

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